

DOROTHY

A Comedy Opera

WRITTEN BY

B. C. Stephenson

MUSIC BY

Alfred Cellier.

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DOROTHY.

DRAMATIS PERSONÆ.

DOROTHY BANTAM	MISS MARIE TEMPEST.
LYDIA HAWTHORNE	„ FLORENCE DYSART.
PHYLLIS TUPPITT	„ GRACE HUNTLEY.
MRS. PRIVETT	„ HARRIET COVENEY.
LADY BETTY	„ FLORENCE NEVILLE.
GEOFFREY WILDER	MR. BEN DAVIES.
HARRY SHERWOOD	„ C. HAYDEN COFFIN.
SQUIRE BANTAM	„ FURNEAUX COOK.
JOHN TUPPITT	„ EDWARD GRIFFIN.
LURCHER	„ ARTHUR WILLIAMS.
TOM STRUTT	„ JOHN LE HAY.

Chorus of Hop Pickers, Peasants, Guests, Bridesmaids, &c.

ACT 1.— THE HOP-FIELD.

„ 2.— CHANTICLEER HALL.

„ 3.— ROUND COPPICE.

The Incidental Dances arranged by Madame KATTI LANNER & M. BERTRAND.

The Costumes by Madame AUGUSTE et CIE, Miss FISHER & Mons & Madame ALIAS.

Designed by A. CHASEMORE.

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ACT 1.

Nº1.

SCENA. PHYLLIS, TOM GRASS, TUPPITT, & CHORUS.

Allegro.

PIANO:

f

f

cres. *cen* *do.* *f*

dim. *p*

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

gva

gva

ben marcato.

ff

p leggiero.

SOPRANI.

TENORI.

BASSI.

the hop-pole trip,

the hop-pole trip

Lads and lass - es round a - bout the hop-pole trip, While old age in -

a - nother sip,

Ha, ha, ha,

a - nother sip,

Ha, ha, ha,

- dulgences in a - nother sip, With an arm a - round... her waist,

ha. Ha, ha, ha, Then each lad shall

ha, Ha, ha, ha, Then each lad shall

Ev' - ry lass shall have... a taste Then each lad shall

toast his lass To the bot - tom of . . . the glass

toast his lass To the bot - tom of . . . the glass

toast his lass To the bot - tom of the glass

See the maids

See the maids their glos-sy golden locks entwine, With the fruit and

See the maids

with the fruit *ff* Gai - ly trip - ping in . . . and out,
 blossom of the thick set bine *ff* Gai - ly trip - ping in . . . and out,
 with the fruit *ff* Gai - ly trip - ping in and out,

Up and down and round . . . a - bout, *p* Age and youth in
 Up and down and round . . . a - bout, *p* Age and youth in
 Up and down and round a - bout, *p* Age and youth in

mirth com - - bine, 'Tis the mer - ry hop - ping time,
 mirth com - - bine, 'Tis the mer - ry hop - ping time,
 mirth com - - bine, 'Tis the mer - ry hop - ping time,

cres:

Age and youth in mirth com - bine, 'Tis the mer - ry

Age and youth in mirth com - bine, 'Tis the mer - ry

Age and youth in mirth com - bine, 'Tis the mer - ry

hop - ping time,

hop - ping time,

hop - ping time,

do.

cres - - cen - -

do.

f

do.

f

'Tis Phyl - lis and her lov - -

'Tis Phyl - lis and her lov - -

and her lov - -

- er, And what a

- er, And what a

SOLO.

- er, And what a fool he looks, And what a

fool he looks.

fool he looks.

fool he looks.

pp

rit.

TOM GRASS.

poco piu lento.

Oh! mus-ter Tup-pitt here I stand, An hon-est lad you

T.G. see, To ask you for your daughter's hand, That we may married

SOP. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

TEN. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

BASS. *mf* Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

daughters hand, That they may married be, He re-fu-ses

daughters hand, That they may married be, He re-fu-ses

TUPPITT. "Never." He re-fu-ses

daughters hand, That they may married be, He re-fu-ses

PHYLLIS.

Andante.

Would you

rite dim

PED * PED * PED *

P.

see your Phyl - lis weep, Who e - ver was the gayest of the gay, Lose her

P.

ro - - ses, miss her sleep, And sob a dis - ap - point - ed life a -

rit:

rit:

SOP.

P.

- way, Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

TEN.

CHORUS:

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

BASS.

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

sense prove, And see her She is crying, She is cry - - - ing, *rit:*

sense prove, And see her She is cry - - - ing,

sense prove, And see her She is cry - - - ing,

TOM GRASS.

Happy the home that waits your daughter, Honest the heart that I have brought her, *a tempo.*

TG. Stur - dy the arm that shall... sup-port her, You will re-lent!

TG. *rit:* You must consent, Give me your daugh - - - ter, TEN. *a tempo.* You will re-lent! 2nd SOP. You

BASS. 1st SOP. TOM GRASS.

must consent, You will relent! You must consent, Really ne - ver man re -

RECIT: TUPPITT.

- quired such pressing, I consent, take the child and with her take my bless -

a tempo. TEN. SOP. TEN. SOP. RECIT: TOM GRASS.

- ing, Ha, ha, Ha, ha, Ha, ha, Ha, ha, Hence forward I de - vote my

a tempo.

life, To making her a happy wife.

ad lib: *mf*

SOP:

TEN.

BASS.

CHORUS.

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

Lads and lass - es round a - bout the hoppole trip, While old age in - dulg'es in a -

mf

- no - ther sip With an arm a - - bout . . . her waist Ev' - ry

- no - ther sip With an arm a - - bout her waist Ev' - ry

- no - ther sip With an arm a - - bout her waist Ev' - ry

f

lass shall have . . . a taste, Then each lad shall toast his lass

lass shall have a taste, Then each lad shall toast his lass

lass shall have . . . a taste, Then each lad shall toast his lass

gva

ben marcato.

To the bot - tom of the glass, Then each lad shall

To the bot - tom of the glass, Then each lad shall

To the bot - tom of the glass, Then each lad shall

toast his lass, ... toast ... each lass

toast his lass, ... toast ... each lass

toast his lass, toast ... each lass

in ... a glass Gai - ly trip - ping in and out,

in ... a glass Gai - ly trip - ping in and out,

in ... a glass Gai - ly trip - ping in and out,

Up and down and round a - - bout, Age and youth in mirth com -

Up and down and round a - - bout, Age and youth in mirth com -

Up and down and round a - - bout, Age and youth in mirth com -

pp

cres:

_ bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -

_ bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -

_ bine 'Tis the mer - ry hop - ping time Age and youth in mirth com -

dim

f *ff*

_ bine In the mer - ry hop - - ping time,

f *ff*

_ bine In the mer - ry hop - - ping time,

f *ff*

_ bine In the mer - ry hop - - ping time,

ff

This musical score is for a piano and voice piece, page 14. It features a grand staff for the piano (treble and bass clefs) and a vocal line (treble clef). The key signature is one flat (B-flat major or D minor). The tempo is marked *Andante* at the beginning. The score is divided into four systems. The first system shows the piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues this pattern. The third system introduces a more complex piano accompaniment with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The fourth system concludes with a final piano accompaniment and a vocal line that ends with a fermata. The tempo is marked *Andante* at the beginning and *Andante* at the end.

Andante

Andante

Nº 2.

SONG WITH TRIO.

DOROTHY LYDIA & PHYLLIS.

DOROTHY. *Moderato.*

PIANO. *f*

D.

1. Be wise.. in time, Oh Phyl - lis mine,
2. All men.. de - ny... All men.. de - fy

pp

D.

Have a care maiden fair, Pray be - ware Men that.. com - bine.. such
War - i - ly char - i - ly air - i - ly Re - nounce the tie,... and

D.

traits, di - vine, Ever dare never spare ne - ver care, Would
sin - - gle die Let all three swear to be ev - er free Take

D. you your li - ber - ty re - sign, To gain a
good ad - vice and pray he - have As pru - dent

D. gol - den ring 'Twere best in spin - ster -
maid - ens ought Re - call the plight you.

D. - hood to shine Than do so rash a thing
rash - ly gave No man is worth a thought

rall:
D. Than do so rash so... rash... a... thing Than do so rash a thing Ah! Be
No man is worth, is... worth... a... thought, No man is worth a thought, Ah! Be

ad lib:

rit:

D. wise... in time,, Oh! Phyl - lis mine, Have a care, maiden fair, Pray be -
 LYDIA.
 Be wise in time, Oh! Phyl - lis mine, Have a care, maiden fair, Pray be -
 PHYLLIS.
 Come's there a time, Oh! mis - tress mine, Mis - - tress fair, Pray be -

D. *rit:*
 - ware Men that.. combine.. Such traits di_vine, Ever dare, never
 L. - ware Men that.. combine Such traits di_vine, Ever dare, never
 P. - ware When maids un_kind Are left be_hind, Nor are there

D. 1. 2.
 share, ne_ver care care
 L. share, ne_ver care care
 P. men to share care

No 3.

QUARTET. DOROTHY, LYDIA, WILDER, & SHERWOOD.

Allegretto.

PIANO.

WILDER. *spoken.* SHERWOOD

We're sor-ry to de-lay you, (Don't go) And

S. *spoken.* WIL:

par-don us we pray you (Ah! stay) Ach-ing limbs and

W.

wea-ry feet, Palates parch'd with dust and heat, With fa-tigue we're

W. SHER:

fit to sink, Fetch us an-y-thing to drink An-y-thing to drink,

W. *p* An - y - thing to drink Give us drink, *f* Give us drink

S. *cres:* An - y - thing to drink Give us drink,

f

W. *mf* Have you beer; or ale, or por - ter, To make our anguish shorter? Such a

S. *mf* Have you beer; or ale, or por - ter, To make our a - guish shorter?

p

DOROTHY.

We have

LYDIA.

We have

W. *rit un poco.* thirst, at the worst, We could almost quench with wa - ter,

S. Such a thirst, at the worst, We could almost quench with wa - ter,

rit un poco. *a tempo.* *f*

D. beer and ale and por - ter, To make your an - guish shorter,

L. beer and ale and por - ter, To make your an - guish shorter,

W. *f* Have you ale and por - ter, To make our an - guish shorter, Such a

S. Have you ale and por - ter, To make our an - guish shorter, Such a

f

D. *rall.* Such a thirst, at the worst, We can cure without cold wa - - ter, *a tempo.*

L. Such a thirst, at the worst, We can cure without cold wa - - ter,

W. thirst, at the worst, We could almost quench with wa - - ter,

S. thirst, at the worst, We could almost quench with wa - - ter,

f *rall.* *f* *fz* *f*

DOR:

Be seat - ed, sirs, we pray you,

p

spoken. LYDIA. *spoken.*

(Sit down) We will not long de-lay you, (Sit

DOR:

down) We have food and drink for all, Here you have the house of call,

D.

Here the food is of the best, And the drink can stand the test,

D.

We have but the best, Here is

I.

We have but the best, We have but the best,

D. drink, Here is drink, We have

cresc:

L. Here is drink, We have

D. beer, and ale, and por - ter, To make your an - guish short - er Such a

L. beer, and ale, and por - ter, To make your an - guish short - er

D. thirst, at the worst, *rit un poco.* We can cure without cold wa - ter, *a tempo.* We have

L. Such a thirst, at the worst, We can cure without cold wa - ter, We have

rit un poco. *a tempo.*

D. beer, and ale, and por - ter To.. make your an - guish

L. beer, and ale,.. and por - ter To make your an - guish

W. *f* Here is ale, and por - ter 'Twill make our an - guish

S. *f* Here is ale, and por - ter 'Twill make our an - guish

D. short - er, Such a thirst, at the worst, *rall:* At the

L. short - er, Such a thirst, at the orst, At the

W. short - er, Such a thirst, at the worst, Can be

S. short - er, Such a thirst, at the worst, Can be

D. cure with out cold wa - - ter.

L. cure with out cold wa - - ter.

W. cured with out cold wa - - ter.

S. cured with out cold wa - - ter.

No 4.

BALLAD "WILDER."

WILDER. *Allegro Grazioso.*

1. With such a dain-ty
2. But, if my heart has

PIANO. *mf* *f* *dim* *p*

W. dame none can com- pare, Ten thou- sand, thou- sand Cu- pids play in her
now ceased to be mine, How e- ver much I may there- to in-

W. hair, A million lit- tle loves within her eyes
- cline, I could not, if I would, give what I lack,

W. *rit:*
..... Lie wan- ton wait- ing for.. some sweet sur- prise; Her
..... Nor would I, if I could, re- ceive it back, A-

W.

smile can bid me feel as light as air, Her frown can throw me
- las! I know not how, or when, or where, But love, who ne - ver

W.

in - to deep des - pair, Her va - ried charms such
yet was known to spare, Has fled vic - tor - ious

W.

joy to me.. im - part That I have giv - en her my
from his bat - tle field, And left me with no heart to

W.

heart.
yield.

No 5.

QUINTET.

DOROTHY, LYDIA, WILDER, SHERWOOD & TUPPITT.

TUPPITT

A... fa - ther's pride and joy they are, Re -

PIANO.

T.

- now'd for beau - ty near and far; They say they much re - sem - ble me, The

WILDER.

SHERWOOD. Of course the likeness we can see (Yes)

T.

likeness you of course can see, The likeness you can see, Of course the likeness we can see (Yes)

W.

we can see,

TUP:

S.

we can see, Their hair ex - act - ly mine, you know, It must have been some

SHER: (aside.)

W. *f* It is.. a.. most out -

S. *(aside)*
time a - - go, To think that they re-sem - ble him! It is.. a.. most out -

W. *(laughing.)*
- ra - geous whim, *laughing* Ha, ha, Ha, ha, Ha ha ha ha

S. *(aside.)*
- ra - geous whim, TUP: Ha, ha, Ha, ha, Ha ha ha ha

I think I've got my sto - ry... pat, (I

W. Ha, ha, Ha, ha, it's

S. Up - on my word it's

T. won - der what they're laugh - ing at I think I've got my

W. hard - ly fair, The beast with beau - ty to compare,
 S. hard - ly fair, The beast with beau - ty to compare,
 T. sto - ry pat, (I won - der what they're laugh - ing at,

TUP:
 Ah! here the

T. *rit:*
 liquor comes at last, Fill up the foaming glass, Fill up the foaming glass,

DOROTHY.
p e semplice.
Tempo di valse moderato. What sense is o'er my spi - rit steal - ing,

D. Half joy half pain to me, ... re-veal - - ing, I who was scorn - ing,

D. on - ly this morn - - ing Maid-ens who suf-fer'd from an - y such feel - - ing

D. Nay let me ra - - ther steel ... my heart 'Gainst the pangs of

D. Cu - - pids dart, Pride shall as - sist me none shall re sist me,

D. *rit:* I'll arm my - self ... in ev' - - ry part, *accel:*

WIL:

Then

All gro giojoso.

W. fill up your glass to the brim, With a bumper of foam - ing.. Oc - to - ber!..

gna

W. Fill your glass right up to the brim, And drain the dregs in honour of him Who was

f

f

W. ne - ver sul - ky, ne - ver sul - ky ne - ver sul - ky ne - ver so - ber,

cres.

W. Drain the dregs in honour of him who was ne - ver sul - ky, ne - ver so - ber!

SHER: TUP: DOR. LYDIA.

Bravo! Bravo! Bravo! Bravo!

DOR:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

LY:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

WIL:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

SHER:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

TUP:

Then fill up your glass to the brim With a bumper of foam - ing, Oc -

cres: f

PED *

D. L. W. S. T.

- to - ber, Fill your glass right up to the brim And drain the dregs in

- to - ber, Fill your glass right up to the brim And drain the dregs in

- to - ber, Fill your glass right up to the brim And drain the dregs in

- to - ber, Fill your glass right up to the brim And drain the dregs in

- to - ber, Fill your glass right up to the brim And drain the dregs in

D. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

L. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

W. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

S. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

T. honour of him Who was ne-ver sul-ky, ne-ver so-ber, ne-ver sul-ky, ne-ver so-ber,

pp

D. *ff* Drain the dregs in hon-our of him Who was ne-ver sul-ky, never

L. *ff* Drain the dregs in hon-our of him Who was ne-ver sul-ky, never

W. *ff* Drain the dregs in hon-our of him Who was ne-ver sul-ky, never

S. *ff* Drain the dregs in hon-our of him Who was ne-ver sul-ky, never

T. *ff* Drain the dregs in hon-our of him Who was ne-ver sul-ky, never

ff

D. *so - her*

L. *so - her*

W. *so - her*

S. *so - her* *f* Here's a glass to the la - dy who love's me, And one to the girl whom I

T. *so - her*

W. A bumper for her who a - dore's me, And a - nother for her I a - dore.

S. *love, ...* *f* Then

f Then

D. *f* Then fill up your glass to the brim, Then

L. *f* Then fill up your glass to the brim, Then

W. *f* Then fill up your glass to the brim, Then

S. fill up your glass with a bum - - per, Then fill up your glass to the

T. fill up your glass with a bum - - per, Then fill up your glass to the

D. fill up your glass, then fill up your glass with a bum - - per, Then

L. fill up your glass, then fill up your glass with a bum - - per, Then

W. fill up your glass, then fill up your glass with a bum - - per, Then

S. brim, then fill up your glass with a bum - - per, Then

T. brim, then fill up your glass with a bum - - per, Then

D. *ff* fill up your glass to the brim, *ff* Fill up your glass, *mf* fill to the brim, Yes,

L. *ff* fill up your glass to the brim, *ff* Fill up your glass, *mf* fill to the brim, Yes,

W. *ff* fill up your glass to the brim, *ff* Fill up your glass, *mf* fill to the brim, Yes,

S. *ff* fill up your glass to the brim, *ff* Fill up your glass, *mf* fill to the brim, Yes,

T. *ff* fill up your glass to the brim, *ff* Fill up your glass, *mf* fill to the brim, Yes,

D. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

L. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

W. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

S. fill to the brim, Fill up your glass, fill to the brim

T. *ff* fill to the brim, *ff* Fill up your glass, fill to the brim

D. ... With a hum - per of.. foaming Oc - to -

L. ... With a hum - per of.. foaming Oc - to -

W. ... With a hum - per of.. foaming Oc - to -

S. ... With a hum - per of.. foaming Oc - to -

T. ... With a hum - per Oc - to -

D. - ber

L. - ber

W. - ber

S. - ber

T. - ber

Nº 6.

SONG & TRIO

LURCHER, WILDER, & SHERWOOD.

LURCHER.

Andante Maestoso. *Allegro Moderato.*

PIANO.

f *ff*

I.

1. I am the She - riff's
2. At - tor - nies bills do

L.

faith - ful man, The King's own writ I hold, Sir, I'd
not de - crease In size by con - tem - pla - - tion, And

L.

say why pay it if you can, If I might be so bold, Sir, The
ar - gu - ing does not re - lease A debt - ors ob - li - ga - tion, You

I. debt amounts to twen - ty pounds, The costs to fif - ty more Sir, The
sure - ly would not let me see A man in your po - si - tion Ob -

I. sum now ow - ing will be found To come to eight - y - four Sir, The
- ject to pay a lit - tle fee, Or ca - vil at ad - di - tion, A

I. bill of costs be pleas'd to scan, It sure - ly is not much To
six and eight - pence less or more You real - ly must not grudge, Sir. And

I. le - vy from a gen - tle - man, For treat - ing him as such, So
two and two make more than four, When or - dered by a judge, Sir ,,

I. will you pay the debt you owe, Or else I am a - fraid Sir, That

I. in - - to pri - - son you must go And stop un - til... it's

I. paid, Sir, That in - - to pri - - son you must go, And
 WILDER.
 That in - - to pri - - son I must go, And
 SHERWOOD.
 That in - - to pri - - son you must go, And

I. stop... un - til... it's paid, Sir,
 W. stop... un - til... it's paid, Sir,
 S. stop... un - til... it's paid, Sir,

Nº 7.

QUARTET.

DOROTHY, LYDIA, WILDER, & SHERWOOD.

DOROTHY.

Moderato.

PIANO.

p

p

You swear to be

D.

good and true To the maid whom you say you a - dore,

D.

. . . And . . . tell her you love her as few Have e - ver lov'd

LYDIA.

D.

woman be - fore You swear to be good and true To the

L. maid whom you say you a - dore And tell her you

D. L. love her as few Have e - - - - - ver lov'd wo - man be -

D. L. WILDER. fore I swear to be good and true To the

W. maid whom I fond - ly . . . a - dore I ne - - - ver

W. was in love be - fore I ne - - - ver was in love . . be -

DOR:
Then swear to be true

LY:
Then swear to be true *cres:*

W. *SHERWOOD.* 'Tis on - - ly you that I a - dore I ne - ver was in

'Tis on - - ly you that I a - dore

D. *cres:*
Be good and true

L. *cres:*
Be good and true

W. love be - fore 'Tis on - - ly you that I a - dore

S. *cres* 'Tis on - - ly you that I a - dore *p accell:* We will de -

accell:

D. *p*
Then

L. *p*
Then

W. *cres: e accell:*
And swear to be for e - - ver true

S. - vote our lives to you

cres - - - - - *cen* - - - - - *do.* *p*

a tempo.

D. swear to be good and true To the maid whom you fond - ly.. a - dore

L. swear to be good and true To the maid whom you fond - ly.. a - dore

W.

S.

a tempo.

cres *dim.*

D. ... And tell her you love her as few, .. Have e - - - - ver lov'd wo - man be -

L. ... And tell her you love her as few, Have e - - - - ver lov'd wo - man be -

W. We pro - mise to love you as few Have e - - - - ver lov'd wo - man be -

S. We pro - mise to love you as few Have e - - - - ver lov'd wo - man be -

cres *dim.*

cen - do.

Andante.

D. - fore

L. - fore

W. - fore We will de - vote our lives to you, And swear to be for e - - ver

S. - fore We will de - vote our lives to you, And swear to be for e - - ver

Allegro. *pp* *cres:*

D. Oh! ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, ne-ver were such

L. Oh! ne-ver, ne-ver, ne-ver, ne-ver, ne-ver, ne-ver were such

W. true

S. true

f pp staccato.

D. im - pu - dent de - ceivers!... We will de - fy. The men who try. To

L. im - pu - dent de - ceivers!... We will defy. The men who try To

W.

S.

D. make us weak be - lievers, Oh! never, never, never, never, never, ne - ver, were such

L. make us weak be - lievers, Oh! never, never, never, never, never, ne - ver, were such

W. *mf* I ne - - - ver was in...

S. *mf* I ne - - - ver was ne ver

D. im - - pu - - dent de - - ceiv - ers, He says it's true

L. im - - - pu - dent de - - ceiv - ers, He says it's true

W. love he - - fore 'Tis on - ly you that I a -

S. was in love he - - fore I ne - ver was in

rit:

D. He loves but you, And swears that he . . . is dy - - - ing,

L. He loves but you, And swears that he is dy - - - ing,

W. - dore 'Tis on - ly you . . . that I a - - dore *f* We

S. love he - - fore! 'Tis on - ly you that I a - - dore *f* We

D.

L. *p* (A lov - er kneels a sigh - ing,

W. will de - vote our lives to you And

S. will de - vote our lives to you And

D. (And swears' that he is dy - ing,

L.

W. swear to.. be.. for e-ver true, We

S. swear to.. be.. for e-ver true, We

D. We don't be-lieve a... word you say, We hear the same thing

L. We don't be-lieve a... word you say, We hear the same thing

W. will de-vote, Our lives to you,

S. will de-vote, Our lives to you,

D. ev'-ry day, And yet it's sweet When at your feet A

L. ev'-ry day, And yet it's sweet When at your feet, A

W. We will de - _ vote our lives to you, And

S. We will de - _ vote our lives to you, And

legato.

rit: *pp a tempo.*

D. lov - er kneels a... sigh - ing! Oh! ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

L. lov - er kneels a sigh - ing! Oh! ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

W. swear to, he for - e - ver true I ne - - - - - ver,

S. swear to, he for - e - ver true I ne - - - - - ver,

rit: *pp staccato*

D. ne - - ver were such im - - pu - dent de - - ciev - ers

L. ne - - ver were such im - - - pu - dent de - - ciev - ers

W. was in... love he - - fore 'Tis on - ly

S. was ne - ver was in love he - - fore I

rit:

D. He says it's true He loves but you and swears that he... is dy - - -

L. He says it's true He loves but you and swears that he is dy - -

W. you that I a - dore 'Tis on - ly you... that I a - -

S. ne - ver was in love he - - fore 'Tis on - ly you that I a - -

rit:

D. *-ing*

L. *-ing* (A lo - ver kneels a sighing!

W. *-dore* We will de - vote our lives to you And

S. *-dore* We will de - vote our lives to you And

D. (And swears that he is dying We won't believe a..

L. We won't believe a..

W. swear to be for ever true We will devote

S. swear to be for ever true We will devote

D. *rall:* word you say We hear the same thing ev'ry day He says it's true he loves but

L. word you say We hear the same thing ev'ry day He says it's true

W. Our lives to you We will de - vote our lives to

S. Our lives to you We will de - vote! our lives to

rall:

PED *

rit: Lento.

D. You He says it's true He loves but you, ..

L. He loves but you He says its true He loves but you, ..

W. you And swear to be for e - ver true. .

S. you And swear to be for e - ver true. .

PED * PED *

rall:

D. I ne - - ver knew Men e - ver

L. I ne - - ver knew Men e - ver

W. For e - - ver true For e - ver

S. For e - - ver true For e - ver

PED * PED * PED *

vivo.

D. true,

L. true,

W. true,

S. true, *vivo.*

fr *delicato.* *dim* *pp*

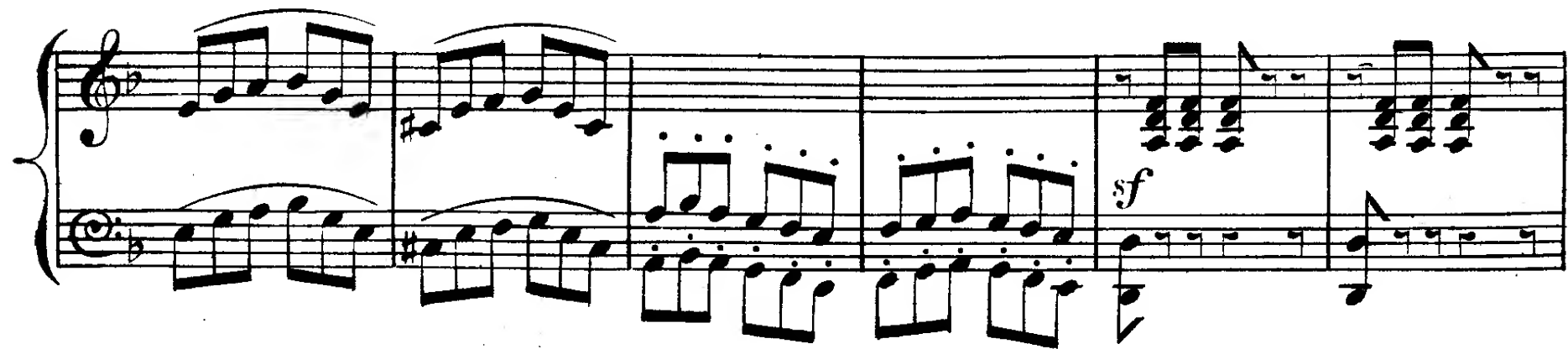
Nº 8.

CHORUS (UNDER THE PUMP.)

WITH SOLO, LURCHER.

Allegro Vivace.

PIANO. *mf*

The first system of the piano introduction. The right hand plays a melody in G major, 6/8 time, starting with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. The left hand plays a bass line with eighth notes G3-A3, B3-A3, and G3.The second system of the piano introduction. The right hand continues the melody with eighth notes G4-A4, B4-A4, and G4. The left hand continues the bass line with eighth notes F3-E3, D3-C3, and B2.The third system of the piano introduction. The right hand continues the melody with eighth notes A4-B4, C5-B4, and A4. The left hand continues the bass line with eighth notes A2-G2, F2-E2, and D2. The system ends with a forte (*f*) dynamic marking.

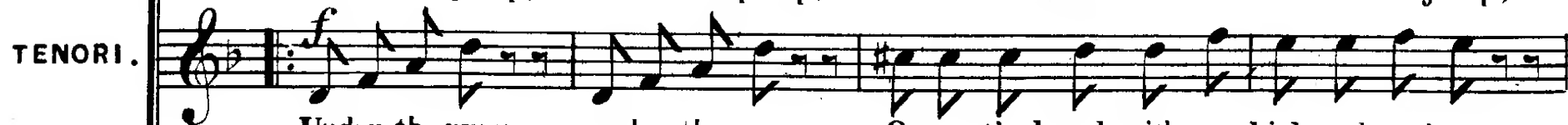
CHORUS.

SOPRANI *f*

The first system of the vocal chorus for the Soprano part. It begins with a forte (*f*) dynamic and a repeat sign. The melody is in G major, 6/8 time.

Under the pump, under the pump, Over the brook with a kick and a jump,

TENORI. *f*

The first system of the vocal chorus for the Tenor part. It begins with a forte (*f*) dynamic and a repeat sign. The melody is in G major, 6/8 time.

Under the pump, under the pump, Over the brook with a kick and a jump,

BASSI. *f*

The first system of the vocal chorus for the Bass part. It begins with a forte (*f*) dynamic and a repeat sign. The melody is in G major, 6/8 time.

Under the pump, under the pump, Over the brook with a kick and a jump,

PIANO. *f*

The piano accompaniment for the chorus. It begins with a forte (*f*) dynamic and a repeat sign. The right hand plays chords and the left hand plays a bass line. The system ends with a repeat sign.

1.

Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, under the pump, O-ver the brook with a kick and a jump,

2.

Over the brook with a kick and a jump, **LURCHER.**

Over the brook with a kick and a jump, They've batter'd my hat and they've ruined my clothes, They've

Over the brook with a kick and a jump,

L.

pulled out my hair, and as-saul-tered my nose, Each bone in my body has suffered a wrench, And

L. look at the writ of the Court of Queen's Bench, Each bone in my body has

L. suffered a wrench, And look at the writs of the Court of King's Bench

L. Look at the writs, Torn in to bits *oves*

CHORUS.
SOP. Under the pump, under the pump, O-ver the brook with a kick and a jump,
TEN. Under the pump, under the pump, O-ver the brook with a kick and a jump,
BASS. Under the pump, under the pump, O-ver the brook with a kick and a jump,

Under the pump, Under the pump, O-ver the brook with a kick and a jump,
 Under the pump, Under the pump, O-ver the brook with a kick and a jump, We'll
 Under the pump, Under the pump, O-ver the brook with a kick and a jump,

He's
 teach him his betters to grind and oppress, By serving up on them a writ of dis-tress, He's
 He's

frightened and bullied a help-less old wench, And we dont care a rap for the
 frightened and bullied a help-less old wench, And we dont care a rap for the
 frightened and bullied a help-less old wench, And we dont care a rap for the

Court of King's Bench, He's frightened and bullied a help-less old wench, And we

Court of King's Bench, He's frightened and bullied a help-less old wench, And we

Court of King's Bench, He's frightened and bullied a help-less old wench, And we

don't care a rap for the Court of King's Bench And.. we dont care a rap for the

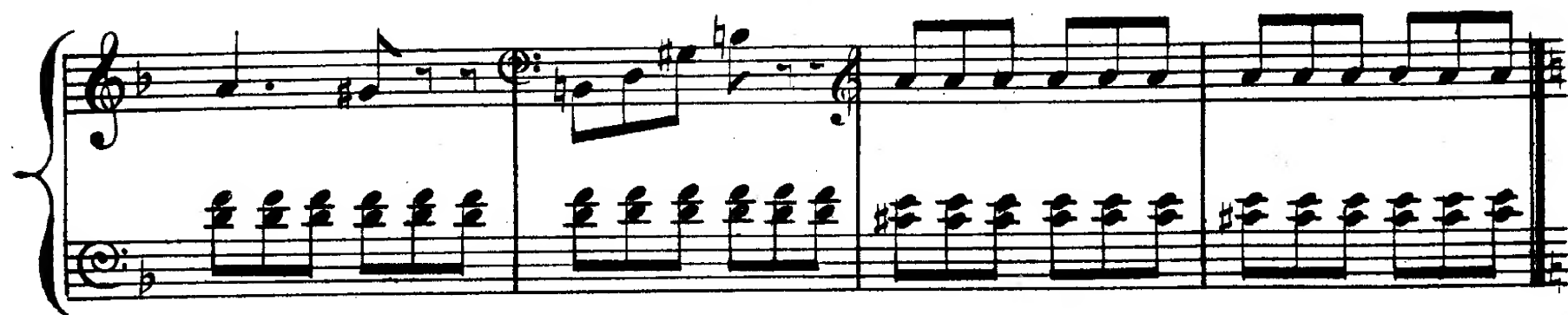
don't care a rap for the Court of King's Bench And.. we dont care a rap for the

don't care a rap for the Court of King's Bench And.. we dont care a rap for the

Court.. of King's Bench,..

Court.. of King's Bench,..

Court.. of King's Bench,..



FINALE.

DOROTHY, LYDIA, PHYLIS, WILDER, SHERWOOD, TOM, LURCHER, TUPPITT, & CHORUS.

Andante.

DOROTHY & LYDIA.

Now take your seats at ta-ble spread, With best of Brit-ish beef and

SHERWOOD.

bread, Po-ta-toes, cab-ba-ges, all hot, And ba-con steam-ing from the pot. Who can re-

WILDER.

DOR:

-fuse! Not I for one. The rest al-ready have be-gan, Be pleased kind sir to take a

LYD:

SHER:

seat, And tell us what you wish to eat, The sight of you is more than quite, Enough to

S. **WIL:**

stay my ap-pe-tite, There is no la-dy in the land with Such a dain-ty lit-tle

W. **DOR:**

hand, Release my hand for that at least, Is not in-clu-ded in the feast

SOP: Ha, ha, ha, TEN.

CHORUS: Ha, ha, ha, BASS.

Ha, ha, ha,

RECIT.

ha, that's right my lass, And now my lads a - no-ther glass,

WIL:

ha, that's right my lass, And now my lads a - no-ther glass, How per-fect every

ha, that's right my lass, And now my lads a - no-ther glass,

W. *fea_ture!* *My heart I must re - sign To*

SHER:

A most de - licious creature!

W. *such a Queen di - vine,* *And all we hope to*

TUPPITT.

To-mor - row let it be,

SOP:

That's right, that's right, And we will dance all night,

TEN:

That's right, that's right, And we will dance all night,

BASS:

That's right, that's right, And we will dance all night,

CHORUS.

T. *see*

DOR:

Allegretto Giojoso.

And are you not a - fraid, ... You

D. most im-pru-dent maid, To trust a life's long span ... To a - ny liv - ing

D. man, You'll find... when its too late, You've brought a - bout a

D. fate That you did not an - ti - ci - pate, Be - lieve me if you

D. **WIL:**
can With in - dig - na - tion great, We must re - pu - di -

SHER:
With in - dig - na - tion great, We must re - pu - di -

TOM.
With in - dig - na - tion great, We must re - pu - di -

TUP.
With in - dig - na - tion great, We must re - pu - di -

W.
- ate, The no - tion that such doubt - ful fate, A - waits her with a

S.
- ate, The no - tion that such doubt - ful fate, A - waits her with a

T.
- ate, The no - tion that such doubt - ful fate, A - waits her with a

T.
- ate, The no - tion that such doubt - ful fate, A - waits her with a

DOR:

And are you not a - fraid, ... You most im - pru - dent maid, ... To

LYD:

And are you not a - fraid, ... You most im - pru - dent maid, ... To

PHYLLIS.

And why should an - y maid ... Of wed - lock be a - fraid, ... As

W.

man, ... And why should an - y maid ... Of wed - lock be a - fraid, ... As

S.

man, ... And why should an - y maid ... Of wed - lock be a - fraid, ... As

LURCHER.

T.

man, ... And why should an - y maid ... Of wed - lock be a - fraid, ... As

T.

man, ... And why should an - y maid ... Of wed - lock be a - fraid, ... As

SOP:

And why should an - y maid ... Of wed - lock be a - fraid, ... As

TEN:

And why should an - y maid ... Of wed - lock be a - fraid, ... As

BASS.

And why should an - y maid ... Of wed - lock be a - fraid, ... As



D. trust a life's long span,... To an - y liv - ing man,... You'll find when it's too

L. trust a life's long span,... To an - y liv - ing man,... You'll find when it's too

P. it a life's long span... Can't end as it be - gan,... My love for him is

W. it a life's long span... Can't end as it be - gan,... With such a pret - ty

S. it a life's long span... Can't end as it be - gan,... With such a pret - ty
TOM.

L. it a life's long span... Can't end as it be - gan,... My love for her is

T. it a life's long span... Can't end as it be - gan,... With such a pret - ty

it a life's long span... Can't end as it be - gan,...

it a life's long span... Can't end as it be - gan,...

it a life's long span... Can't end as it be - gan,...

D. late, . . . You've brought a_bout a fate . . . That you could not an - ti - ci - pate, Be -

L. late, . . . You've brought a_bout a fate . . . That you could not an - ti - ci - pate, Be -

P. great, . . . And he at an - y rate . . . Shall guide my fu - ture fate, Not an - y

W. mate . . . We all con - gra - tu - late . . . The bridegroom on his fate, He is a

S. mate . . . We all con - gra - tu - late . . . The bridegroom on his fate, He is a

T. great, . . . And she at an - y rate . . . Shall guide my fu - ture fate, I am a

T. mate, . . . We all con - gra - tu - late . . . The bridegroom on his fate, I am a

The musical score is written for a choral ensemble and piano. The vocal parts are Soprano (S.), Alto (A.), Tenor 1 (T.), Tenor 2 (T.), and Bass (B.). The piano part is at the bottom, featuring a grand staff with treble and bass clefs. The lyrics are about fate and a bridegroom. The piano part is at the bottom, featuring a grand staff with treble and bass clefs.

D.  _lieve me if... you can, . . . You'll find when it's too late, . . . You've brought a_bout a

L.  _lieve me if... you can, . . . You'll find when it's too late, . . . You've brought a_bout a

P.  o _ _ ther man . . . My love for him is great.. And he at an _ y

W.  hap - py man . . . With such a pret - ty mate... We all con_gra - tu -

S.  hap - py man . . . With such a pret - ty mate, . . . We all con_gra - tu -

T.  hap - py man . . . My love for her is great.. And she at an _ y

T.  hap - py . . . man . . . **LUR:** With such a pret - ty mate, . . . We all con_gra - tu -

T.  hap - py man . . . With such a pret - ty mate, . . . We all con_gra - tu -

 With such a pret - ty mate, . . . We all con_gra - tu -

 With such a pret - ty mate, . . . We all con_gra - tu -

 With such a pret - ty mate, . . . We all con_gra - tu -



D. 

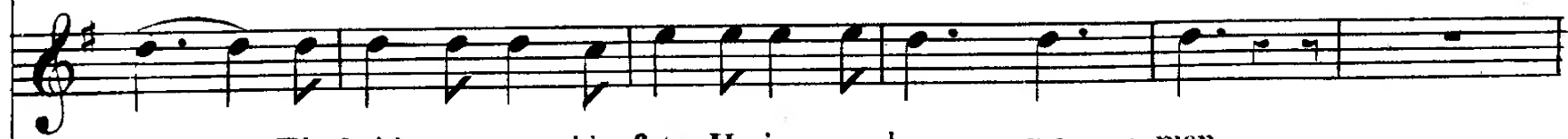
fate... That you did not an - ti - ci - pate, Be - lieve me if you can.

L. 

fate... That you did not an - ti - ci - pate, Be - lieve me if you can.

P. 

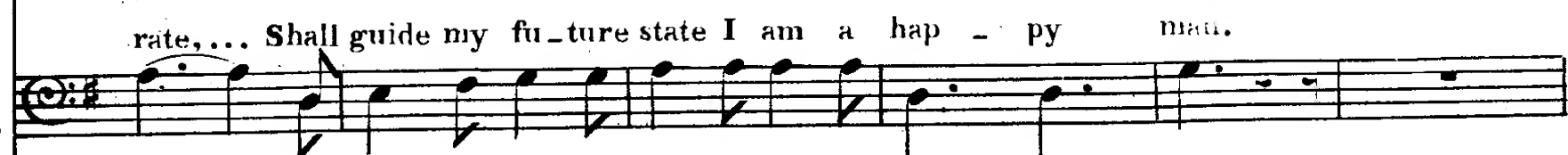
rate,... Shall guide my fu - ture state, Not an - y o - - ther man.

W. 

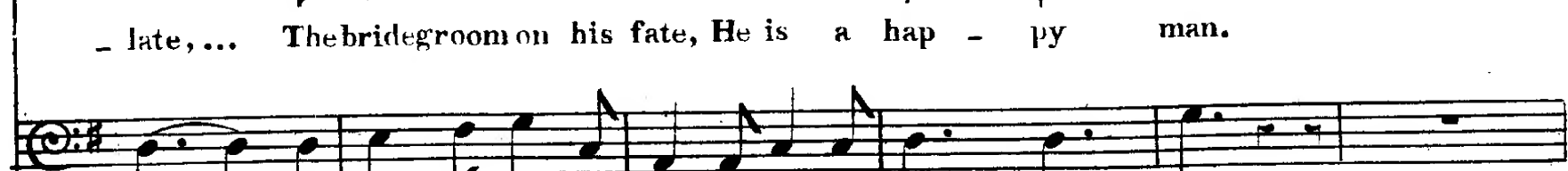
- late,... The bridegroom on his fate, He is a hap - py man.

S. 

- late,... The bridegroom on his fate, He is a hap - py man.

T. 

rate,... Shall guide my fu - ture state I am a hap - py man.

L. 

- late,... The bridegroom on his fate, He is a hap - py man.

T. 

- late,... The bridegroom on his fate, He is a hap - py man.



- late,... The bridegroom on his fate, He is a hap - py man, He... is a hap - py



- late,... The bridegroom on his fate, He is a hap - py man, He... is a ha - py



- late,... The bridegroom on his fate, He is a hap - py man, He is a hap - py



D. Ah! be - lieve me if you can, Ah!..

L. You'll

P. My

W. With

S. With
My...

T. L. With

T. With

man, He... is a hap-py man, He... is a hap - py man, He is a

man, He... is a hap-py man, He... is a hap - py man, He is a

man, He is a ha - py man, He is a hap - py man, He is a

D. Ah! Ah! be - -

L. find when it's too late, You've brought a_bout a fate That you did not an - -

P. love for him is great, And he at an - y rate, Shall guide, shall guide my

W. such a pret - ty mate, We all con_gra - tu - late The bridegroom on his

S. such a pre - ty mate, We all con_gra - tu - late The bridegroom on his
love for her is great, And she at an - y rate Shall guide shall guide my

T. L. such a pret - ty mate, We all con_gra - tu - late The bridegroom on his

T. such a pret - ty mate, We all con_gra - tu - late The bridegroom on his

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,



D.  _ lieve me if.. you can, To_

L.  _ ti _ _ ci _ _ pate To_

P.  fu _ ture fate

W.  fate his fate, To_morrow then we meet,..

S.  fate his fate, To_morrow then we meet,..
fu _ _ ture state

T.  fate his fate, To _ _ _ mor _ _ row then

L.  fate his fate, To _ _ _ mor _ _ row then

T.  hap - py man

 hap - py man

 hap - py man



D. *_morrow then we meet, Fare - - well*
 L. *_morrow then we meet, Fare - - well*
 P. *Fare - - well*
 W. *Fare - - well*
 S. *Fare - - well*
 T. L. *we meet, Fare - - well*
 T. *we meet, Fare - - well*
Fare - - well
Fare - - well
Fare - - well
Fare - - well
ff
gna
 PED
 *